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details. The colors used for this general tone of gray are white, a very little ivory black, yellow ochre, permanent blue, or cobalt, and madder lake. In the shadows add burnt Sienna. For the purple touches use permanent blue, madder lake, white, and a very little ivory black. In the shadows of these add burnt Sienna. The green stems or stalks are painted with Antwerp blue, white, light cadmium, vermillion and ivory black, adding raw umber and madder lake in the shadows and omitting vermillion. In some of the deeper accents, or touches of dark, substitute burnt Sienna for madder lake.

IN WATER-COLOR use the ordinary moist water-colors either in pans or tubes, and if transparent washes are to be employed no white paint is needed. For decorative purposes, however, the opaque colors are best. These are suitable for all textile fabrics, and also for painting on wood. For opaque painting, Chinese white is mixed with all the ordinary water-colors in large or small quantity as required. The same list of colors given for painting the study in oil is used in water-colors with the following exceptions: Sepia in water-color is substituted for bone brown in oil, and cobalt is used in place of permanent blue. Rose madder in water-color will be found more useful than madder lake when only one of the colors is required. Substitute also lamp-black in water-color for the ivory black of oil. Use large round black or brown-haired brushes for the general painting; for finishing touches use medium and very small camel's-hair brushes. The Chinese white is always best when bought in small tubes like those made for oil paints.

Correspondence.

BUREAU OF PRACTICAL HOME DECORATION.

Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.

ROOMS IN BLUE AND GOLD.

SIR: I am desirous of furnishing contiguous apartments, composed of bedroom, dressing-room and parlor, in a neat and artistic style, with blue and gold as the predominant colors. Portières will be used on the doorways. I would like you to give me ideas for something nice for each room but not too elaborate.

B. L., Prince Edward Island, Can.

Tint the parlor ceiling a delicate shade of robin's-egg blue. Paint the cornice gold bronze, solid, or, if this treatment is too costly, have it colored a rich golden brown, with prominent mouldings, lined on the projecting parts with gold bronze. If there is a centre-piece on the ceiling, color it the same as the ceiling, and avoid any "picking out," which local painters would probably advise. The wall may be papered with a blue cartridge paper from surface up to the frieze, which should be from 2 feet 6 inches to 3 feet deep. If the room is 10 feet 6 inches high, or over, the latter will be preferable. This frieze can be of a large, indistinct patterned paper, darker in tone than the cartridge paper; it must be entirely free from gold. Place a gilt picture-moulding between the frieze and the cartridge paper. This moulding can be from 1½ inches to 2 inches, depending upon size of the room. The woodwork should be painted a rich "old ivory" tint, the mouldings around the door-panels, etc., being relieved with lines of gold leaf.

Tint the ceilings of the bedroom and dressing-room the same as the parlor; the cornice also the same. The walls should be covered with chintz—a patterned paper, small in detail and conventional in style. Have no frieze in either room. Place gilt picture-mould 1½ inches deep immediately under the cornice. Paint the woodwork in both rooms light "cream-color." The door-panels may be a light shade of blue, matching the paper, but not strong enough to be assertive. The draperies in these rooms should be of chintz or cretonne matching the paper. Have the draperies for the parlor doors and windows of "velours," or "Turcoman," "Antique" or "Oriental" blue.

TREATMENT OF A MANTEL DESIGN.

F. L. S., Norwalk, O.—The design for a mantel decoration published in The Art Amateur last July was intended to be somewhat conventional in treatment, the floral portion being dull gray-blue or dull red, outlined with gold on an olive ground. However, it can be carried out in the natural colors, but it will be well to keep it somewhat conventional in treatment. Use 6x6 inch tiles; two rows of five each for the upper section, and four tiles for each of the side sections, with two tiles for the conventional corners, which latter are decorated with a flat tint of the same color as the flowers, only not as light, with a ground the color of the ground of the floral tiles at the upper part. If small tiles could be procured for the border they would give it a most pleasing effect; they should be decorated with two shades of brown or olive, and if they are used the corner tiles could be decorated with the same colors. The bindings should be of iron. If the small tiles cannot be procured, terra-cotta or wrought iron could be used, but the small tiles would be preferable.

REMODELLING A PARLOR.

SIR: May I have your advice in regard to a parlor I wish to remodel? The room is 9 feet high and about 14x16 feet. It has four windows on three sides of it: two on one side and one each on the others, so is well lighted. The furniture is black

walnut and I wish to have it re-covered with something suitable. The carpet I wish to retain as it is; it is buff, with small figures, quite inconspicuous, in various shades of brown, peacock blue and dark red, with rather more red in the border. The effect as a whole is light. The scheme of color must be adapted to the carpet, which is a new one. If it is desirable I would like to have the walls and ceiling frescoed, and I thought that, perhaps, with advice, I might do the more artistic part of it myself, as I draw and paint well. I would particularly like suggestions of artistic novelties that I can carry out in an inexpensive way, rather than expensive furnishings. The woodwork will have to be painted. The mantel is rather an old-fashioned wooden one, and the room has but one door. Please advise as to draperies.

An illustration of a frieze in a house in Newport was given in The Art Amateur several years since. That was too elaborate for me. Could you suggest something simpler? Would you advise me to have a gilt picture-moulding? I have a great many pictures and would like that taken into consideration in the color of the wall.

SUBSCRIBER, Holyoke, Mass.

The room being only 9 feet high a frieze is out of the question. For the walls a preferable treatment would be to cover with a light blue-gray cartridge paper, upon which you might paint some simple ornamentation, taking the joining lines of the paper as points for such treatment. Wisteria vine, or convolvulus are good suggestions. The painting should be free and open—somewhat as the Japanese would treat these flowers. The ceiling can be divided into panels by flat pine-wood mouldings ½ of an inch deep by 2½ inches broad, beaded at the edges. These panels may be 3 feet square, or thereabouts, as the room will best divide, and can be tinted a light China blue and decorated with such simple ornamentation as may occur to you as being best. The wood moulds dividing the panels you can paint a rich cream-color, gilding the beads at the edges. All the woodwork of the room, including the mantel should be painted the same color (cream white), with door panels four or five shades deeper. The mouldings surrounding these panels, also prominent moulds on the mantel should be picked out with gold leaf. The draperies can be of "old blue" or deep "wine color" velours or corduroy. Furniture should be covered with a brocatelle of the same color as may have been selected for the draperies.

ABOUT PAINTING WOODWORK.

SIR: We have just moved into a new house and find the woodwork on the second floor painted the lightest shade of the green I enclose, with panels of doors and inside shutters *brightest blue!* The owner thinks it a beautiful combination, and will not do anything for a year, he says. I must have something different for the panels in *my room* anyhow, which has one window facing south. I think the green will make it look cooler than anything else. The walls are white, and are to remain so till they have settled, of course. (1) Can I paint the panels the darkest shade of green and the mouldings around them a little lighter? (2) Does the red harmonize, or ought it to be lighter? (3) Will mahogany stain be right for the floor? (4) Would it be possible for me to dye the silk enclosed for curtains *myself*? If so, where can I get the dyes?

E. G. C., Brooklyn, N. Y.

(1) Paint the door-panels dull sage green, and the mouldings around the panels the same as the frames of the doors. (2) The red of the sample sent harmonizes well with the greens accompanying it. (3) Mahogany stain for the floor would be too strong a contrast for the painted woodwork. Paint it a rich golden yellow. The effect will be far better than a stained floor. (4) You had better not attempt home dyeing; it is no work for amateurs. Send the silk to a regular dyeing establishment.

PICTURES FOR SALE OR EXHIBITION.

SIR: What steps should an unknown artist take in order to place pictures upon the New York market? They are oil-paintings of fruit, flowers, still life and Western landscape. Would it be best to send specimens to the autumn exhibitions? Which of them would most readily receive them, and upon what terms? What dealers should one apply to? I especially desire that my pictures shall go to New York that they may undergo the test of comparison with the best work and the judgment of *real* connoisseurs.

M. L. S., Fremont, O.

What you propose is the only straightforward course for an unknown painter to pursue. Send an example of your best work to the autumn exhibition of the National Academy of Design; put a modest price on it and let it take its chances. If it be rejected, do not be discouraged, but try again. Many artists who are now very successful in selling their pictures in New York were repeatedly refused admission to the Academy. You might write to Wilmurt, the picture-frame maker, 54 East Thirteenth Street, who takes charge of pictures from out of town intended for New York exhibitions, and returns them if not sold. He will doubtless send you a form of application to fill out and forward to the Secretary of the Academy.

DYE PAINTING.

G. L. D., Bay City, Mich.—In dye painting the ordinary oil paints are used, but are much diluted with turpentine so that the color may be washed on somewhat in the manner of transparent washes in water-color painting. If a large space is to be covered with the same tone, such as a background to a screen or panel, it is well to mix the color in a saucer. Have your palette set as usual, and take from it with the brush the different colors needed in making the desired tone. Then apply the diluted paint with a flat or round bristle brush, scrubbing it well into the burlaps. Select large and simple designs, and put the color on in flat masses at first, without any small details. For example, paint a face all in one tone of the general flesh tint, and then add the features afterward with smaller brushes, and use less turpentine

in finishing. The same method is used in painting on India silk, muslin and bolting cloth, although more care must be taken, and it is also well to have a piece of blotting-paper beneath delicate materials. For careful drawing and fine details use flat pointed sable brushes Nos. 5 to 9. (2) It is a matter of taste only whether or not the scroll at the bottom, and heavy outlines should be used in Miss Welby's design of "Psyche," recently published in The Art Amateur. For purely decorative purposes it would be best to retain them; but they should be omitted if the panel be painted in oils for framing.

S. P., Wilmington, Del., is also answered above.

THE JULY PORTIERE DESIGN.

J. A. C., Norwalk, O.—The burlaps used is of the quality that is sold at about twelve cents per yard. It is, of course, understood that, in washing on the background, the burnt Sienna, rose madder, and yellow ochre are combined before using, the burnt Sienna being the principal ingredient. The entire surface is covered with this wash (with the exception of the figures, which are in olive, as was explained in The Art Amateur) and is shaded lighter at the top with the same color, simply diluted with turpentine to make it sufficiently pale. The lower part will probably have to be gone over with the color several times to make it deep enough. The curtain is nicely finished by being lined with India silk either in a shade of olive, or in a color resembling in tint that of the upper part of the background.

SUNDRY QUERIES ANSWERED.

D. N., Belmont, N. Y.—You will see by the present issue of the magazine that your request has been anticipated. In deference to what seems to be the general demand, we shall give during the coming year fewer colored figure studies and a preponderance of landscape, marine, and flower studies. A superb study of "Grapes," in colors, by Mr. A. J. H. Way, will be given next month, with the artist's own directions for treating the subject. Many of our readers who must have profited by Mr. Way's excellent articles on fruit-painting will be glad to learn that some further articles on "Still Life" from the same pen will be begun with the December issue of The Art Amateur.

F. A. F., Bridgewater, N. S.—We know of no "good photo-engraving or other reproduction of 'The Bathers,' by Frederick Walker," but we have an illustrated article on that admirable young painter in contemplation, and shall doubtless illustrate "The Bathers" among others of his pictures.

M. C. B., Colchester, Conn.—We shall try to comply with your request soon.

F. L. Z., Boston.—(1) The size of "The Fighting Temeraire," by Turner, is 2 ft. 11½ x 3 ft. 11½. (2) Few of Turner's water-colors which we have seen are larger than this page.

C. W. G., Clinton, N. Y.—As we do not know the colors of the complexions, hair, etc., of the artists you name, we cannot comply with your request.

N. E. B., Fall River, Mass., asks: "What places would it be of the most advantage for one interested in art to visit who has but a day or two to spend in New York?" The Metropolitan Museum of Art, the Lenox Library, and the rooms of the New York Historical Society. For the two last-named, application for tickets of admission should be addressed in writing a day or two in advance.

F. H. D., Oberlin, O.—James McCutcheon & Co., 64 West Twenty-third Street, New York, say that they will make a distaff for you for \$1.50, and that the flax would cost 50 cents.

G. M., St. Paul, Minn.—The treatment for M. L. Macomber's design for a cup and saucer (plate 613, August, 1887) may be as follows: Color the ground of the cup below the border, and the saucer, between the border and inner circle, with a light coffee tone; the narrow borders, letters and figures in the border of the saucer, salmon; the ground of borders, on which the letters and figures are placed, brown green; the dark ground of violet of iron. All the lines and markings are to be of gold. (2) The border on the saucer can be used for plates.

B. G. L., New Harmony, Ind.—Lessons by mail in "pattern designing," after the Chautauqua method, are given by Mrs. Florence E. Cory, 120 West Sixteenth Street, New York, who has been quite successful in teaching.

J. F. R., Washington, D. C., might also communicate with Mrs. Cory.

SUBSCRIBER, Evanston, Ill.—(1) Have your studio walls kalsomined or painted a medium tone of warm grayish fawn color. The wood-work may be of dark cherry or walnut. Have the floor stained the color of walnut. (2) The screen would be effective made of dark cherry or stained to resemble it. Cover this with burlaps and paint it in low tones after the manner of old tapestry. Use the ordinary oil paints diluted with turpentine in the manner known as dye painting. (3) You might tack upon your walls some of your studies which are unframed, and hang the framed work. A few pieces of handsome drapery may be thrown over the screen and draped in a corner of the studio, and a portière of rich, subdued colors should hang over the door.

"A SUBSCRIBER," Cleveland, O., asks for "addresses in New York, Boston, or Philadelphia where dinner cards, Christmas and Easter cards, photograph-frames, blotters, and fancy water-color work—when well done—may find sale?" Each of these cities is usually well supplied by local artists; but if our correspondent's work is particularly good and original, he might enclose specimens, with prices, to the stationery department of houses like Tiffany, in New York, or Wanamaker, in Philadelphia.